

GRAPHIC ARTS





OLD**E**
TYPE**E**
FACES
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FROM THE
FREDERIC N**E**LSON PHILLIPS
COLLECTION OF
ANTIQU**E**
EXOTIC
ANCIENT
TYPE**E**
FACES
MURR**E**"HILL 6-4242



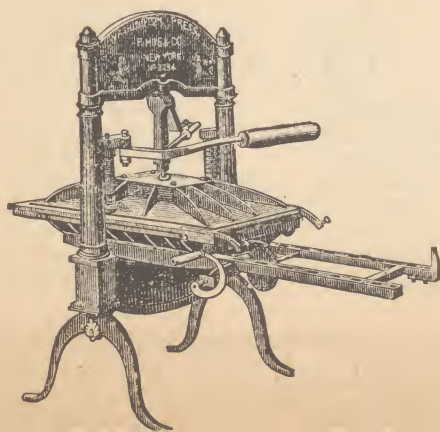
OLD FASHIONED

has a very individual charm. Weathered wood siding, or a work-smoothed handle, the patina of silver that only use and care can impart. The qualities that endear these things can also be found and accurately incorporated in today's typography—genuine, straight from the original.

The Phillips' Old Fashioned Type Collection shown in this booklet is indeed "genuine old", having been cast roughly within the period 1870 to the 1920's. They have added charm, for they show effects of use in varying degrees.

Many can be color separated by painting out portions of the letters on 2 or more proofs to create "old ornate" for a true Currier and Ives result. Or try your hand with the distortion camera!

In setting these faces for today's use, we shall endeavor to furnish proofs from the choicest letters we have, in repro form only. Our search and trial for the best characters does result in slightly higher cost than normal composition. This, however, is the only penalty we exact in its use. In some rare cases, our alphabets themselves are not complete, or only battered letters exist for certain characters. We must ask your indulgence and cooperation in re-creating what you need in art with the knowledge that what is furnished is the best possible. We propose not to shave or notch these old irreplaceables, and no complete alphabets, please—meaningful copy only.



Graphic Arts

Z

250

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c.2



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No. 1—Caslon Antique (large font) 8 pt.
OLD-FASHIONED TYPOGRAPHY AND ODD TYPE 8
facs may or may not appeal to art directors and artists but §

No. 2—Caslon Antique (large font) 10 pt.
OCCASIONALLY MOST EVERYONE FINDS
that the demand has arisen for an odd or unusual face

No. 3—Caslon Antique (large font) 12 pt.
THAT DISTINCTLY DIFFERS FROM 13
the everyday run of type faces. It is our purpose

No. 4—Caslon Antique 18 pt.
TO ACCOMMODATE 26
this demand by making some 7

No. 5—Caslon Antique 24 pt.
OF THESE LETTERS
available in the form of 9

No. 6—Caslon Antique 36 pt.
REPRODUC- &
tion proofs. This ?

No. 7—Caslon Antique 48 pt.
SERVICE !?
will no doubt

No. 8—Caslon Antique Italic (large font) 8 pt.
PROVE OF GREAT VALUE TO THOSE WHO
have had trouble in the past in locating what they need. 22

No. 9—Caslon Antique Italic (large font) 10 pt.
FOR QUITE SOME TIME IT HAS BEEN
our self-appointed task to gather in from far and

No. 10—Caslon Antique Italic (large font) 12 pt.
NEAR A COLLECTION OF OLD &
odd types, and it has been our pleasure to

No. 11—Caslon Antique Italic 18 pt.
SUCCEED AT LAST &
in obtaining a number of §9

No. 12—Caslon Antique Italic 24 pt.
SMALL FONTS ZX
of quaint old type faces

No. 13—Caslon Antique Italic 36 pt.
THERE ARE
many fonts that,

No. 14—Caslon Antique Italic 48 pt.
UNABLE
to learn their

No. 15—Old Flemish (large font) 8 pt.
True Names, we have given names of our own. &B

No. 16—Old Flemish (extra large font) 12 pt.
However, we are only beginning this task

No. 17—Old Flemish 18 pt.
Of Collecting Old Faces as

No. 18—Old Flemish 30 pt.
There will be a good

No. 19—Fancy Text (no figures) 18 pt.
Many More To Come As Soon As We Can Locate



No. 20—Title Text Open (no figures) 30 pt.

Them. After Reading This

No. 21—Card Text Shaded (no figures) 30 pt.

Far, Perhaps You Wonder Why All The

No. 22—Extra Condensed Black 24 pt.

Letters Of The Alphabet Are Not Shown. This

No. 22A—Extra Condensed Black 36 pt.

Manner of Displaying Faces \$45

No. 23—Bristol Text (no figures) 30 pt.

Was Done Purposely &

No. 24—Black Ornamented (no figures) 24 pt.

Partly Because of Lack

No. 25—Teuton Text 18 pt.

Of Space, And Partly So That

No. 26—University Text (no figures, cap W or S) 36 pt.

University &

No. 27—Engravers Text 12 pt.

All the letters could not be hand-drawn from the

No. 28—Ornate (caps only) 24 pt.

FIRST EXHIBITION OR

No. 29—Goudy Text 18 pt.

Showing. The postal card size

No. 30A—Crayon 18 pt.

So carefully planned &

No. 30—Crayon 24 pt.

Has Been Chosen

No. 30B—Crayonette Open 12 pt.

With A Thought For The Future ?

No. 30B (I)—Crayonette Open 18 pt.

Of Optimistic Scope \$56

No. 30B (II)—Crayonette Open 24 pt.

& Determination 8

No. 30B (III)—Crayonette Open (no Q) 36 pt.

To Augment 9

No. 30C—Crayonette 12 pt.

For Your Pleasure And Ours Too ?

No. 30C (I)—Crayonette 18 pt.

This Lavish Arrayance !

No. 30C (II)—Crayonette 24 pt.

Now the Purpose 2

No. 30C (III)—Crayonette 36 pt.

Encourages us ?

No. 31A—Aquatint 18 pt.

To Continue This Plan \$18

No. 31—Aquatint 24 pt.

Because Each New

No. 32—Reflection (caps only) 24 pt.

SHOWING \$1

No. 33—Demeter (caps only) 12 pt.

CAN BE MAILED AS A


No. 34—Demeter (caps only) 24 pt.

POST CARD ?

No. 35—Ruskin (caps only) 24 pt.

THE COMPLETE

No. 36—French Shaded (caps only) 18 pt.

SET OF TYPE 

No. 37—French Shaded (caps only) 24 pt.

SPECIMEN!

No. 38—French Shaded (caps only) 36 pt.

CAN BE

No. 39—Siderei (caps only) 8 pt.

KEPT IN A STANDARD BINDER

No. 40—Siderei (caps only) 10 pt.

OF LOOSE LEAF STYLE. &

No. 41—Siderei (caps only) 12 pt.

IT IS HOPED THAT \$12

No. 42—Siderei (caps only) 14 pt.

THIS METHOD !?

No. 43—Tinted (caps only) 24 pt.

RESOLUTIONS

No. 44—Rustic (caps only) 36 pt.

CONSERVED

No. 45—Placard (caps only) 36 pt.



No. 46—Shadow (caps only) 24 pt.

MISSISSIPPI RIVER

No. 47—French Script 24 pt.

You Are Cordially Invite

No. 48—Hair Line Italic 12 pt.

To Try This Service. Maybe It

No. 49—Salisbury Script (large font) 18 pt.

Will Prove Convenient to

No. 50—French Clarendon Ext. (caps only) 6 pt.

OUR CUSTOMERS AND THEIR OWN

No. 51—French Clarendon Ext. (caps only) 8 pt.

CLIENTS WHO MAY SOON

No. 52—Antique Ext. (caps only, no cap K) 18 pt.

REQUEST

No. 53—Light Face Celtic 24 pt.

**AN UNUSUAL
or antique face?**

No. 54—French Clarendon 10 pt.

To Keep Our Specimen Sheets Up To Date As More

No. 55—Boston Breton 10 pt.

OLD-FASHIONED type becomes

No. 56A—Antique Pointed (no Y) 12 pt.

**AVAILABLE TO US 2
in our quest for fancy !**

No. 56B—Antique Pointed 18 pt.

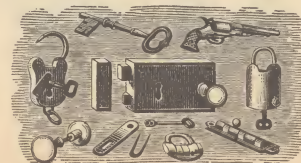
**EYE-OPENERS
but alas & alack 3**

No. 56C—Antique Pointed 24 pt.

**ONE CANNOT
expect all our 4**

No. 56—Antique Pointed 30 pt.

Accumulated



No. 56D (1)—Antique Pointed (No A) 36 pt.

**TYPES 5
to be very**

No. 56E—Antique Pointed No. 2 36 pt.

**PRETTY ?
or will one!**

No. 57A—Broadgauge (no fig. 2; caps only) 6 pt.

MOST IMPRESSIVE AND \$34

No. 57B—Broadgauge (caps only) 8 pt.

ATTRACTIVE WE SAY 1

No. 57C—Broadgauge (caps only) 10 pt.

BUT NATURALLY 2

No. 57—Broadgauge (caps only) 12 pt.

WE DO NOT TRY

No. 57D—Broadgauge (caps only) 18 pt.

CHIEFLY 3

No. 58—Broadgauge (caps only) 24 pt.

TO SAY ?

No. 58A—Broadgauge Shaded (caps only) 6 pt.

WITH RESPECTS AIMED & 6

No. 58B—Broadgauge Shaded (caps only) 8 pt.

TOWARD ALL THOSE 7

No. 58C—Broadgauge Shaded (caps only) 10 pt.

SENTIMENTALS 8

No. 58D—Broadgauge Shaded (caps only) 36 pt.

NOW -

No. 59—Antique Ext. 24 pt.

**HECK
shoot !**

No. 60—Sacramento 36 pt.

**GEORGE
That The!**

No. 61—Dallas 48 pt.

**SOLD?
Newer!**

No. 62—Jumbo (caps only) 48 pt.

FANCY

No. 63—Waverly Circular 12 pt.

**STYLES of TYPE ARE AT ALL
inferior even to a slightest degree**

No. 64—Light Line Antique 24 pt.

To The Antiques

No. 65—Bizarre 36 pt.

**ON THE CONTRARY
they are beautiful, as**

No. 66—Romanesque 30 pt.

THE MODERN

No. 67—Old Style Cond. (caps only) 24 pt.

TYPOGRAPHY \$24

No. 68—Skeleton (caps only) 24 pt.

AND THE SPLENDID MODERN

No. 69—Philite (fat and lean caps) 24 pt.

TYPE FACES ARE OFTEN
MORE ATTRACTIVE
and quite frequently are

No. 70—Philite (fat and lean caps) 36 pt.

SUPERIOR IN fi
ADVERTISEMENT!
sometimes in ∞

No. 71—Philite (fat and lean caps) 48 pt.

GOOD MANY
DIFFERENT
ways win our

No. 72A—Fashion 12 pt.

UNQUESTIONABLE !?
and superabundant \$34

No. 72—Fashion 24 pt.

Respects. YET

No. 73—Fashion Cond. (caps only) 36 pt.

IN THE LIFE OF

No. 74—Meridian 10 pt.

EVERY ADVERTISER, Art director, \$2

No. 75—Meridian 12 pt.

TYPOGRAPHER, & printer, There

No. 76—Meridian 14 pt.

COMES A TIME - and quite !?

No. 77—Meridian 18 pt.

FREQUENTLY, Too - where

No. 78—Meridian 20 pt.

JUST A touch of the

No. 79—Meridian 24 pt.

OLD-fashioned ;))

No. 80—Meridian 30 pt.

CREATES the &

No. 81—Jenson 6 pt.

ADDED ZEST WHICH IS needed to catch and hold the attention of

No. 82—Jenson 8 pt.

THE HEADLINE READERS from whom it is hoped

No. 83—Jenson Cond. (caps only) 6 pt.

A FEW DOLLARS WORTH OF BUSINESS MAY BE HAD. PERHAPS THERE IS

No. 84—Jenson Cond. (caps only) 8 pt.

NOT A SINGLE LETTER IN THIS SHOWING THAT WILL SUIT

No. 85—Jenson Cond. 10 pt.

EXACTLY THE PURPOSE or advertisement. In a

No. 86—English Baskerville 10 pt.

CASE LIKE THAT ONE IS COMPELLED
to have the artist-letterer do a real tailor-made

No. 87—English Baskerville Italic 10 pt.

LINE OR TWO. WITHOUT A DOUBT THE
type faces of a few decades ago are once more returning



No. 88—Archaic 12 pt.
TO POPULARITY. TONS OF OLDEN
type have been destroyed in the last

No. 89—Latin Cond. 18 pt.
SEVERAL YEARS IN THE BELIEF THAT
they had served their purpose and were

No. 89A—Latin Condensed 24 pt.
TO BE CAST ASIDE AS SO 12
many other out-moded things!

No. 89B—Latin Condensed 36 pt.
AND IMPLEMENTS?
used in bygone days.

No. 89C—Latin Condensed (no R, S) 48 pt.
CLEANING JOB 3
needed: they were

No. 92—Latin Cond. 60 pt.
NO LONGER!
of any real use

No. 90—Glyptic (caps only) 12 pt.
 † **SIMPLY TAKING UP SPACE AND** †

No. 90A—Glyptic (caps only) 18 pt.
HEREBY CONSIDERED AS 4

No. 90B—Glyptic (caps only) 24 pt.
 ↔ **OBSOLETE TYPE** ↔

91A—Ornamented 12 pt.
Same As The Horse Cars and the Bustle 8

No. 91—Ornamented 24 pt.
Was Discarded, Being

No. 93—Bangor (caps only) 24 pt.
FOR THIS REASON &

No. 94—Milano 36 pt.
PREVAIL UPON ANY
one to dig out of the

No. 95—Rubens (caps only) 24 pt.
DUST BECAUSE SOMETIMES THE

No. 96—Rubens (caps only) 36 pt.
TYPE WAS BURIED AND IT

No. 96—Rubens 36 pt.
presented us with a \$56

No. 96A—Rubens 48 pt.
TASK SIMILAR 78
to a treasure hunt!

No. 96B—Rubens

60 pt.

BOTTLE O' RUM
pieces-of-eight

No. 97—Bismarck (caps only)

12 pt.

WAS VERY DIFFICULT FOR US TO \$12

No. 98—Beekman

18 pt.

PROCURE THEM. IN A GOOD MANY
cases the type is not in the best

No. 99—Beekman

24 pt.

OF CONDITION. HOWEVER IT
is the best available at the

No. 100—Beekman

36 pt.

PRESENT TIME \$
we ask that you

No. 101—Flirt

18 pt.

Please Bear with us

No. 102—Kincaid (caps only)

12 pt.

AND OUR FACILITIES \$57

No. 103A—Chancel

10 pt.

NATURALLY WE ARE PROUD OF OUR PRESTIGE
which has been developed and acquired through many 123

No. 103B—Chancel

12 pt.

YEARS OF SERVING OUR CLIENTS. 4
Our slogan, so familiar with men and women,

No. 103C—Chancel

18 pt.

TO WIT: TYPOGRAPHERS 5
who prove it with proofs...we hope

No. 103D—Chancel

24 pt.

YOU WON'T GRIPE!
too much when and 6

No. 103—Chancel

36 pt.

If Your Proofs At

No. 104—Penelope

30 pt.

Mimes Are Not &

No. 105—Sancroft

10 pt.

EXACTLY PERFECT &

No. 106—Sancroft

12 pt.

SHARP & CLEAR

No. 107—Antique Cond.

10 pt.

AS REPRODUCTION PROOFS SHOULD & C.
really be made for producing the best results!

No. 108—Radiant

24 pt.

TO BEGIN

No. 109—Jim Crow

24 pt.

A NEW SPECIMEN!

No. 110—Old Style Shaded

30 pt.

WITH EACH 13
acquisition of!

No. 111—Round Shaded

36 pt.

OLD FACES



No. 112—Spindler Shaded (no figure 9) 18 pt.

WOULD BE?

No. 112A—Spindler Shaded 24 pt.

YES SIR

No. 113—Spindler Shaded 12 pt.

IMPRACTICAL..

No. 114—Bowl 24 pt.

**AS WE ARE
constantly but**

No. 115—Finesse 20 pt.

CAREFULLY ADDING TO OUR

No. 116—Crown (no cap D) 12 pt.

COLLECTION of Old-Fashioned &

No. 117—Bailey Shaded 12 pt.

**ODD TYPE FACES! SINCE
getting out our first showing**

No. 118—Victor 12 pt.

**SOME TIME AGO, WE
have had the good Fortune**

No. 119—Alexius Script 18 pt.

To Run Across a Sizeable A

No. 120—Benjamin Franklin 8 pt.

AMOUNT of the OLD-TIMERS and FREAKS WHICH

No. 121—Astral (no figure 3, 4, 7) 12 pt.

ARE REMINISCENT OF

No. 121A—Astral Light 12 pt.

**A BICYCLE BUILT FOR 2
high buttoned shoes = the**

No. 121B—Astral Light 18 pt.

**CONFEDERATES!
dixieland bands \$1**

No. 121C—Astral Light 24 pt.

**A FEDERAL?
pony express**

No. 122—Lady Text 18 pt.

Horse Cars & Bustles! 1892

No. 123—Radiant (no cap B) 12 pt.

SOME ARE REALLY QUITE

No. 124—Beaumont 10 pt.

BEAUTIFUL AND APPEALING. OTHERS, BECAUSE

No. 125—Antique Condensed No. 5 12 pt.

**OF THEIR QUAIN T APPEARANCE
are eye-arresting if not a trifle startling**

No. 126—University Text (no figures) 12 pt.

HOWEVER, MANY FORKS

No. 127—Clarendon Bold 6 pt.

ON FREQUENT OCCASIONS WILL FIND THAT 123

No. 128—Clarendon Bold 8 pt.

THEY MUST HAVE A PARTICULAR OLD

No. 129—Clarendon Bold 12 pt.

TYPE TO FIT A CERTAIN

No. 130—Clarendon Bold 18 pt.

ADVERTISING &

No. 131—Clarendon Bold 24 pt.

SELLING JOB!

No. 132—Clarendon Bold 30 pt.

WHILE WE

No. 133—Clarendon Bold 36 pt.

AT FIRST?

No. 134—Clarendon Bold 42 pt.

PLAYED

No. 135—Latin Antique 6 pt.
WITH THESE ANTIQUES AS AN EXPERIMENT
we have found that the contacts made were so

No. 136—Latin Antique 8 pt.
INTERESTING, AND OUR SERVICE 12
so well received, that we couldn't close 3

No. 137—Latin Antique 10 pt.
DOWN EVEN IF WE WANTED TO
Many believe that these rare old

No. 138—Latin Antique 12 pt.
GEMS OF TYPOGRAPHIC 45

No. 139—Latin Antique 14 pt.
MEANDERING MAY ONLY

No. 140—Latin Antique 18 pt.
BE USED FOR SPOT

No. 141—Latin Antique 24 pt.
WORDS & \$2.95

No. 142—Litho Antique 6 pt.
LINES. THIS NOTION IS FALSE, FOR VERY OFTEN
complete advertisements can be set in old-fashioned type

No. 143—Litho Antique 8 pt.
WITH VERY STRIKING EFFECTS WITHOUT
appearing freakish. Incidentally, the type you are

No. 144—Litho Antique 10 pt.
NOW READING IS NOT GIRDER 7

No. 145—Litho Antique 12 pt.
OR STYMIE, BUT AN OLD \$8

No. 146—Litho Antique 14 pt.
PREDECESSOR OF THE

No. 147—Litho Antique 18 pt.
SAME STYLE. YOU

No. 148—Litho Antique 24 pt.
SEE, WE CAN'T

No. 149—Litho Antique 30 pt.
CREATE AN

No. 150—Central Antique 6 pt.
ATMOSPHERE OF NEWNESS WITHOUT BORROWING
from the past. Not all of the old designs were freaks, as is

No. 151—Central Antique 8 pt.
SOMETIMES BELIEVED BY THOSE WHO \$2
have never bothered to investigate. On the other

No. 152—Central Antique 10 pt.
HAND NEITHER WERE THEY ALL THE
ultimate in artistic beauty. However, &c.

No. 153—Central Antique 12 pt.
A GOOD MANY OF THE OLD

No. 154—Engravers Open Extended 6 pt.
STYLES HAVE SINCE BEEN \$75
imitated, but very seldom equaled or

No. 155—Engravers Open Extended 8 pt.
SURPASSED IN THE MOST ?

No. 156—Engravers Open Extended 10 pt.
RESPECTS WHEN

No. 157—Engravers Open Extended 12 pt.
DESIGNING A NEW

No. 158—Engravers Roman 5 pt.
TYPEFACE BASED ON AN OLD-STYLE
model to show apparent evidence of its age, too 8

No. 159—Engravers Roman 6 pt.
OFTEN THEY BEGIN WITH THE £8
wrong notion that rudeness must be its ! ?

No. 160—DeVenne Open 24 pt.
STRONG POINT!

No. 161—Contour No. 1 12 pt.
IT IS ASSUMED THAT THE

No. 162—Contour No. 1 16 pt.
OLD TYPE-MAKERS!

No. 163—Contour No. 1 20 pt.
WERE CARELESS

No. 164—Contour No. 5 24 pt.
IN THEIR 5

No. 165—Contour No. 6 12 pt.
DRAWING AS WELL AS UNSKILLED IN 3

No. 165A—Contour No. 6 18 pt.
THE FINER GRAPHIC ARTS 1



No. 165B—Contour No. 6 24 pt.

LAYOUT AND DESIGN

No. 165C—Contour No. 6 32 pt.

OF VISUALIZING

No. 165D—Contour No. 6 42 pt.

GOOD TASTE

No. 166—Antique Extended 10 pt.

ENGRAVING, &C.

No. 167—Pastel Condensed 42 pt.

IGNORANCE &

No. 168—Renaissant 12 pt.

INDIFFERENCE TO THE RULES OF
proportion & symmetry observed by writres

No. 169—Renaissant 24 pt.

of GOOD MANUSCRIPT
books before invention \$8

No. 170—Renaissant 30 pt.

OF TYPES ARE!
shown in types of



No. 171—Renaissant 36 pt.

OLD MASTER
type designers

No. 172—Renaissant 48 pt.

CAREFULL
and diligent

No. 173—Mother Hubbard 8 pt.

WERE THEY IN THE INTERPRETATION

No. 174—Mother Hubbard 10 pt.

OF THE NEED & REQUIREMENTS

No. 175—Mother Hubbard 12 pt.

OF THE YEARS FOLLOWING

No. 176—Mother Hubbard 18 pt.

THOSE DAYS WHEN

No. 177—Mother Hubbard 24 pt.

BOOKS WERE

No. 178—Mother Hubbard 36 pt.

MADE BY 5

No. 179—Mother Hubbard 48 pt.

HANDS

No. 180—Antique Extended No. 2 16 pt.

TRAINED &

No. 181—Antique Extended No. 2 18 pt.

TO MAKE

No. 182—Antique Extended No. 2 (no cap X) 24 pt.

BRUSH

No. 182A—Antique Extended No. 2 30 pt.

WAVY

No. 183—Obelisk 18 pt.

AND PEN LETTERS SO PERFECT THAT
even unto this day are still a thing apart

No. 183A—Obelisk 24 pt.

UNITED WE STAND + AND
divided we shall surely fall!

No. 184—Obelisk 36 pt.

TRUE THERE WERE
careless craftsmen &

No. 185—Kismet 18 pt.

THEN AS NOW But
they lived less long?

No. 186—Kismet 30 pt.

THAN NOW &
consequently?

No. 187—Monastic Shaded 18 pt.

WE GOT FEWER BAD

No. 188—Monastic Shaded 36 pt.

TYPE THEN

No. 189—Gentry 18 pt.

NOW NEW YORK CITY

No. 190—Celtic 10 pt.

HAS ITS OWN BALL TEAM

No. 191—Title Text (no figures) 48 pt.

Baltimore, Md.

No. 192—Title Text Open (no figures) 48 pt.

Cincinnati, Ohio

No. 193—Egyptian Shaded 18 pt.

CUBS GIANTS
Dodgers Win &

No. 194—Constantine Shaded (no figures) 48 pt.

Philadelphia, Pa.

No. 195—Card Text Shaded (no figures) 48 pt.

Coats and Suspenders

No. 196—Lafayette 48 pt.

Are NECESSARY
acoutrement to



No. 197—Cathedral Text 14 pt.

The Player & Spectators

No. 198—Hidalgo 48 pt.

**OFTEN!
howev'r!**

No. 199—Erratick 12 pt.

**AS BASE BALL PLAYERS
those Brooklyn Dodgers stand**

No. 200—Erratick 18 pt.

**AT TOP, BOTTOM
or in the middle always**

No. 201—Filigree (A) (no cap L, figures) 16 pt.

SAN FRANCISCO

No. 202—Filigree (A) (no figures) 20 pt.

IN CALIFORNIA

No. 202A—Filigree (A) (no figures) 36 pt.

REGION

No. 203—Filigree (B) (no figures) 8 pt.

ALSO HAD A WORLD'S FAIR

No. 204—Filigree (B) (no figures) 10 pt.

HOME ON THE GOLDEN GATE

No. 204A—Filigree (no figures) 18 pt.

WICKY MOUSE



No. 205—Backhand (no cap B, Z) 60 pt.

**GIANTS
have it!**

No. 206—Grant Antique 18 pt.

**& ST. LOUIS AND DETROIT
are said to have base ball clubs**

No. 207—Grant Antique 30 pt.

**AT WASHINGTON
plays ball some too**

No. 208—Roman Rimmed Condensed 18 pt.

**POPULAR DURING THE
late eighties and before**

No. 208A—Roman Rimmed Condensed 30 pt.

**STANDARDIZ'D
and conservative**

No. 209—Roman Rimmed 18 pt.

**INTRODUCTION
of point system 12**

No. 210—Roman Rimmed 24 pt.

**APPEAL TO
those artists**

No. 211—Philadelphian 12 pt.
**MANY FONTS WERE CUT BY
the Johnson Type Foundry in**

No. 211A—Philadelphian 18 pt.
**RESPONSE TO THE
demands for more 3**

No. 211B—Philadelphian (no R) 24 pt.
**USABLE FACES
filled with frills**

No. 212—Tuscan Shaded 22 pt.
LATE EIGHTIES!!

No. 212A—Tuscan Shaded 30 pt.
GERONIMO?

No. 213—Phidian (no figures) 30 pt.
OOPS! WHERE AT NOW?
excitingly novel and exclusive

No. 213A—Phidian (no figures) 18 pt.
**WERE BOTH YOU AND I WERE YOUNG MARRIED
Ruffled Skirt & Easter Bonnet with Gay Tassels On It!**

No. 213B—Phidian (no figures) 24 pt.
**THE FLORADORA GIRLS DANCED?
Topsy & Eva and Uncle Tom's Cabin**



No. 213C—Phidian (no figures) 36 pt.

**REMEMBER the MAINE
Teddy's Rough Riders Gain**

No. 214—Buffalo Bill 18 pt.
OPERA HOUSE

No. 215—Ray Shaded 24 pt.
**TO VITALIZE
your display \$7**

No. 216—French Clarendon Extended 8 pt.
**THE USE OF THESE FINE
mellow old designs can & will !!!**

No. 217—Fashion Condensed 12 pt.
**ADD VERVE AND COLOR WHICH
are indispensable to most advertising!**

No. 218—Italic Gothic Condensed 12 pt.
**IT'S ALL IN THE SLANT AND CUT
that identify their real superiority 12**

No. 219—Condensed Horto 24 pt.
RUSTIC BUT ARTISTIC

No. 220—Orleans Open 30 pt.
SATISFYING

No. 221—Treasury Open 18 pt.
Designed when Milady's Blume

No. 221A—Treasury Open 24 pt.
Was but a Pin-Feather \$1

No. 221B—Treasury Open 36 pt.
Swing and Sway



No. 222—Rustic 30 pt.

TREE WHIMS

No. 223—Ripple Text 36 pt.

Pay to the Order of

No. 224—University Text Shaded (no figures) 36 pt.

Christmas !!

No. 225A—Playbill 24 pt.

**ON THESE PAGES WILL BE 2
found additional old type faces**

No. 225B—Playbill 36 pt.

**SINCE PUBLICATION
of the big well-known**

No. 225C—Playbill (caps only) 42 pt.

GENEROUSLY O

No. 225D—Playbill (caps only) 48 pt.

USED BY ART

No. 226A—Thorne Shaded (caps only) 30 pt.

BOOKLET:

No. 226B—Thorne Shaded (caps only) 36 pt.

NAMED

No. 227—P. T. Barnum 12 pt.

MODERN USES OF ANTIQUE TYPES
the use of old-fashioned types has been !

No. 228—Roundhand 10 pt.

So Tremendous In The Past Few Years !

No. 229—Roundhand (no cap Y) 12 pt.

And Because We Also Pioneered in :

No. 230—Roundhand 18 pt.

This Field Advertising Folk

No. 231—Roundhand 24 pt.

and Printers Far & Wide

No. 232—Roundhand 36 pt.

BY HECK!

Now call our Shop

No. 233—Columbus 24 pt.

**THE NATIONAL
headquarters for**

No. 234—Philadelphia Lin. Goth. (caps only) 24 pt.

A PERIOD!

No. 235—Philadelphia Lin. Goth. (caps only) 36 pt.

SETUP

No. 236—Gothic No. 124 (caps only) No fig. 6, 7 30 pt.

NEW-OLD-

No. 237—Contour No. 3 (caps only) 18 pt.

EXOTIC -

No. 238—Arboret (caps only) 36 pt.

BEAUTIFUL

No. 239—Medallic 36 pt.

TYPOGRAPHY ETC
for 1941 advertising \$

No. 240—Commercial Script 14 pt.

Some of These New Old Type Faces

No. 241—Commercial Script 18 pt.

Are Delightful, But, Many

No. 242—Commercial Script 24 pt.

Are Not So Hot, altho

No. 243—Commercial Script 30 pt.

Some People Want

No. 244—Commercial Script 36 pt.

Every Kind Of a

No. 245—Commercial Script 48 pt.

Freakish No

No. 246A—Bank Script 14 pt.

Letter To Suit Their Fancy Tastes! 2

No. 246B—Bank Script 18 pt.

And Many of the Faces You

No. 246C—Bank Script 24 pt.

Favor Will Not Fail

No. 246—Bank Script 36 pt.

But Get Results

No. 247—Bank Note Italic (caps and s. c. only) 12 pt.

WE HAVE TAKEN THE LOT

No. 248—Dresden (caps only) 12 pt.

WE COULD GET IN THE

No. 249—Dresden (caps only) (no G) 24 pt.

HOPES THAT

No. 250—Dresden (caps only) 30 pt.

WE MAY

No. 251—Dale Cond. (caps only) 36 pt.

PLEASE YOU TOO

No. 252—Dale Cond. (caps only) 48 pt.

EVERYBODY 23

No. 253—Willowby (no cap H) 24 pt.

ACQUIRING 12
and assembling of

No. 254—Willowby 48 pt.

THESE
Old faces

No. 255A—Bradley 6 pt.

PRESENTS OUR COMPOSITORS WITH A TASK SOMEWHAT *
Similar To A Jig-Saw Puzzle, And That's Sure Putting It Mildly! 23



No. 255B—Bradley 8 pt.
USUALLY WE ARE FORTUNATE ENOUGH TO 45
Complete The Old Type Fonts And Decorative Borders

No. 255C—Bradley 10 pt.
AND FANCY ORNAMENTS THAT WILL 6
Come In Very Handy When You're On The Spot

No. 255D—Bradley 12 pt.
YOU WILL FIND MANY USES FOR
Most Of Our Various Smart Borders and

No. 255E—Bradley 18 pt.
HANDSOME ORNAMENTS
Our Collection Of 'Old-Timers'

No. 255 Bradley 24 pt.
BECOMES MORE 78
interesting as time goes

No. 255F—Bradley 36 pt.
BY 'TIS NOT
an oddity when 3

No. 256—Bradley (no cap R) 48 pt.
ON TODAY
the attitude 4

No. 257—DeVine Ext. 36 pt.

DESIRE
of divers

No. 258 American Century 18 pt.

PEOPLE WHO OWN SOME 36
of the old faces is positively 12

No. 258A—American Century 24 pt.

AND WITHOUT A
doubt responsible for

No. 258B—American Century 36 pt.

GRAY HAIRS 4
their moods are

No. 259—Jefferson Cond. (caps only) 12 pt.

INTRIGUING, FASCINATING, IRRITATING AND 123456

No. 260—Antique Ext. 10 pt.

OFTEN MOST 12
gratifying. Some-

No. 261—Becker 12 pt.

TIMES THEY CALL US 1234
naughty because we do not wish

No. 262—Becker 18 pt.

TO BUY A CERTAIN
face at any price 1234

No. 263—Becker

24 pt.

BECAUSE OF 12
many reasons 34

No. 264—Becker

36 pt.

AND THEN
there is the 1

No. 265—Bailey Shaded (no l. c. y)

24 pt.

FELLOW 123
who wants and

No. 266A—Skeleton Antique No. 2

42 pt.

STRONGLY INSISTS 5
on getting it 'cause he

No. 266—Skeleton Antique (extra large font)

48 pt.

ACTUALLY LIKES
to believe he is right in

No. 267—Clarendon Cond. (caps only, no figures)

72 pt.

ASKING AS

No. 268—Clarendon

72 pt.

MUCH AS
old gold or

269—Antique Ex. Cond.

24 pt.

PRECIOUS STONES AND THE LIKE!
Then again there may be somebody's 45

No. 270—Ray Shaded

18 pt.

GREAT GRAND- 145
daughter who may 78

No. 271A—Radiant

12 pt.

OUT OF SENTIMENT 9

No. 271—Radiant

14 pt.

WISH TO PAY \$

No. 272—Elzevir (caps only)

16 pt.

US TO PRESERVE 25

No. 273—Mikita Shaded (caps only)

12 pt.

SOME OF THE OLD TYPE 135\$



No. 274—Block Shaded (caps only) no figs. 14 pt.

HER ANCESTOR USED IN

No. 275—Garcia Shaded (caps only) no figs. 14 pt.

POST REVOLUTIONARY DAYS -

No. 276—Nubian Shaded 18 pt.

OR AT LEAST 123

before the Civil War

No. 277—Bostonian (c and s. c.) (no s. c. N) 24 pt.

AND WE HAVE HAD!

SOME NICE LETTERS ?

No. 278 A—Sloping Black 12 pt.

And Countless Phone Call Conversations

No. 278—Sloping Black (no cap U) 18 pt.

From Such People Thanking

No. 279—Sloping Black 24 pt.

Us for Our Generosity in

No. 279A—Sloping Black 30 pt.

Making Out And

No. 280—Steelplate (caps only) 24 pt.

SENDING 1

No. 281—Mikado 36 pt.

THEM SUCH

large cheques 5

No. 282—Poster Commercial (caps only) 24 pt.

SOME BELIEVE THAT 3

No. 283—Templar (caps only) 18 pt.

THERE IS NOW A MARKET 2

No. 284—Templar (caps only) 24 pt.

FOR OLD TYPE LIKE 56

No. 285—Elberon 12 pt.

THAT OF OLD PAINTINGS 1
and old books and perhaps 28

No. 286—Comstock Cond. (caps only) 30 pt.

A SINGLE OLD

No. 287—Monastic (caps and s. c.) (no cap I) 36 pt.

FONT MAY BE
THE MEANS OF 34567

No. 288—Medieval Text (no figs.) 36 pt.

PAYING OFF THE OLD

Mortgage on the New Homestead

No. 289—Abbey 18 pt.

OR COLLEGE-LEARNING

for all the children and grandpa

No. 290—Fancy Script 18 pt.

Perhaps the Day Will Come When Old

No. 291—Saxon Ornate Shaded (no figs.) 36 pt.

Older Types Are

No. 292—French Clarendon 14 pt.

**EXHIBITED IN MUSEUMS & 236
when that time comes most of us 5**

No. 293—French Clarendon 18 pt.

**WHO ARE LIVING TODAY 78
will have been long forgotten '41**

No. 293A—French Clarendon Italic 24 pt.

***THE GREAT, FAMOUS
are easily remembered***

No. 294—French Clarendon 30 pt.

**AND THAT'S THE
story as we know it!**

No. 295—Walton 18 pt.

**SOME OF OUR READERS MAY?
wonder why all this nonsense now**

No. 296—Radiated 30 pt.

**AND THEN RUN
ing through the 2**

No. 297—Dutch Bold 10 pt.

Pages of Our Showings and 3 4 cf ? ch

No. 298—Unger Text 10 pt.

Perhaps You Are Entitled to Some Explanation 7

No. 299—Sloping Black Shaded 12 pt.

Well, You See, It is This Way: \$ 247

No. 300—Black Text 18 pt.

This Department is but a (\$24)

No. 301—Fancy Text (no figs.) 18 pt.

Hobby With Us And It It Pays It's Way?

No. 302—Teuton Text 36 pt.

We Are Very Happy

No. 303—Engravers Text Ornate (no figs.) 36 pt.

It Can Never Be A?

304—Geometric 8 pt.

**REALLY GREAT BIG BUSINESS \$66
Our business is Advertising Typngraphy &**

No. 304A—Geometric Italic (no cap K or L) 6 pt.

**ABOVE AND BEYOND ANY OTHER FONDEST DREAM OF 3
ours! But there is no harm in dreaming. Or is there? Some persons**

No. 304B—Geometric Italic 8 pt.

**HAVE THE HABIT OF DAY-DREAMING WHEN
they should really keep their minds on their business!**

No. 304C—Geometric Italic 12 pt.

**WIDE AWAKE DAY and NIGHT?
Of course we are! Simply because 4**

No. 304D—Geometric Italic 18 pt.

**MODERN TYPOGRAPHY 1
necessitates and demands 2**

No. 305—Ornamented 12 pt.

**JUST THAT AND WE ARE DOING A
good job in this field: for a quarter century 4**

No. 306—Templar (caps only—no cap I) 12 pt.

WE ALWAYS TRY TO DO PERFECT 6




PHILLIPS' COLLECTION OF OLD-FASHIONED TYPE

No. 307—French Clarendon Shaded 12 pt.
ADVERTISING COMPOSITION ON EVERY!
 piece of typography entrusted us at all times

No. 307A—French Clarendon Shaded 24 pt.
WITH CONFIDENCE
in our creative ability

No. 308—Coventry Shaded (caps only) 12 pt.
AND USUALLY SUCCEED 453!

No. 309—Clementine (caps only) (no figs.—no pts.) 36 pt.
TO ADD YOU WE HAVE

No. 310—Sweet Adeline Initials (no "U") 36 pt.


No. 311—Augustine Initials 72 pt.


No. 312—Alexius Script 12 pt.
Given the Advertiser an Opportunity. D 34

No. 313A—Spencerian Script (no C or V) 14 pt.
Whereas Is The Largest Source \$23

No. 313—Spencerian Script 28 pt.
To Get an Occasional line,

No. 314—Lakeside Script (large font) 24 pt.
Of These Old Style Faces

No. 315—Pen Text (large font) 18 pt.
Two Kinds Of Caps Here (278)

No. 315A—Pen Script 30 pt.
Take Your Pick!

No. 316—Copperplate Script (very small font) 48 pt.
Very Small.

No. 317—Aldine 6 pt.
ONE WEEK WE MAY GET IN TWO OLD FONTS AND THEN 2
 the next week we may get in a dozen or more of antique faces 6

No. 318—Old Style Title 6 pt.
THEN IF ONE OF US FEELS AMBITIOUS
 or curious enough or in the mood and can

No. 319—Round Hand Italic 12 pt.
Spare the Time He Goes Over the Old Type and

No. 320—Celtic No. 5 (caps only) 8 pt.
BORDERS OR ORNAMENTS & 457

No. 320A—Celtic No. 5 (caps and s. c.) 10 pt.
IN HIS ATTEMPT TO CREATE?

No. 321—Celtic No. 5 (caps & s. c. only) 12 pt.
SOMETIMES HE FEELS 138

No. 322—Celtic No. 5 (caps only) 18 pt.
GIDDY AND ON!

No. 323—Celtic No. 5 (caps only) 24 pt.
OCCASION \$

No. 324—Runic Cond. 18 pt.
HE MAY FEEL GLUM SO \$
 as the mood strikes him 4

No. 325—Norman Cond. (caps & s. c.) 12 pt.
THAT IS THE WAY THE COPY 12 12

No. 326—Runic (caps only) 20 pt.

COMES OUT & IN 12

No. 327—Monastic Cond. (caps. only) 12 pt.

THESE PROOFS; THE WEATHER OFTEN 123456

No. 328—Monastic Cond. (caps only) 30 pt.

INFLUENCES HIS ARTY 123

No. 329—Boldface Roman (caps only) 8 pt.

COPY, IF IT'S RAINING OR SNOWING,

No. 330—Boldface Roman (caps only) 10 pt.

OR TOO HOT OR TOO 12

No. 331—English Ex. Cond. 30 pt.

COLD YOU MAY SEE THAT 123

reflected in that particular comp's 45

No. 332—Standish O. S. Cond. (caps only—no figs,) 24 pt.

PROOF; THERE ARE

No. 333—Devonshire Script 24 pt.

Some of the Boys Who Like

No. 334—Oxford Script 36 pt.

Baseball or Something 4

No. 335—Bernhard Cursive 16 pt.

Else Just as Uninteresting to the next Fellow

No. 336—Bernhard Cursive Bold 18 pt.

and That is Why Most of this 17

No. 337—Astree Italic 14 pt.

Copy makes so very Little Sense. Au revoir.

No. 338—Condensed Black 12 pt.

For Those Fellows Who Live Principally

No. 338A—Condensed Black No. 3 14 pt.

On Dates And Data Here Follows 4

No. 339—Condensed Black 18 pt.

Some Choice Bits And Morsels !

No. 340—Queen Anne Text (Heavy & light caps) 36 pt.

**UPON WHICH
Many Others Concerned!**

No. 341—Minster (caps only) 10 pt.

‡ MAX WHEE THEIR PALATES : ‡

No. 341A—Minster (caps only) 12 pt.

‡ BENJAMIN FRANKLIN, ESQ.,

No. 342—Teutonic Extended (No fig. 7) 12 pt.

Printer, Was Born In Boston,

No. 343—Teutonic Extended (No l.c. i) 18 pt.

Massachusetts, In 1706,

No. 344—Teutonic Extended (no l.c. t) 24 pt.

† And He Died In †

No. 345—German Title 18 pt.

Philadelphia In 1790!

No. 346—German Title 24 pt.

Alidus Manutius,

No. 347—German Title 36 pt.

§ The Wise §

No. 348—Black 24 pt.

Printer of Venice, was



No. 349—Black

36 pt.

Born in Italy

No. 350—Title Text Open

12 pt.

In 1449 And Died In 1515. The First To

No. 351—Title Text Open No. 2

24 pt.

Use Small Capital Letters, He Also

No. 351A—Title Text Open No. 3

24 pt.

Was the Inventor Of Italic

No. 351B—Title Text Open No. 3

36 pt.

Type! Paul Manutius,

No. 351C—Title Text Open No. 3

42 pt.

Was the Third Son

No. 352A—Title Text Open, No. 5

24 pt.

Of Aldus, And He Was

No. 352B—Title Text Open, No. 4

30 pt.

Born Of Fond Parents In

No. 352—Title Text Open No. 4 (no l.c. y)

36 pt.

Fifteen-hundred-twelve

No. 352C—Title Text Open No. 4

42 pt.

And Lived Happily

No. 353—Graphic Text

18 pt.

HE DIED DURING 1574.

Aldus, Jr., was the son of Paul

No. 354—Graphic Text

24 pt.

**AAA WAS BORN
In 1547; Departed 1597.**

No. 355—Graphic Text (no R)

36 pt.

**THE, JOHN
Baptist Rodoni 2**

No. 356—Ornate Condensed

30 pt.

**WAS ALSO BORN IN ITALY, IN
Seventeen-hundred-Forty And Died**

No. 357—Ornate Condensed

36 pt.

**Seventeen-hundred-and-Twenty.
CHRISTIAN WECHSEL, A
Printer of the Sixteenth Century**

No. 358A—Ornate Text Shaded

18 pt.

**DEMISE IN PARIS, 1581,
John Froben, Printer, Publisher**

No. 358—Ornate Text Shaded

36 pt.

**& DIED OF
Basle, died in 1527**

No. 359—Heavy Antique Italic 12 pt.

J. SENSENSCHMIDT
Was The First Printer

No. 360—Heavy Antique Italic 18 pt.

1470...IN CITY
Of Nuremberg.

No. 361—American Old Style 18 pt.

SAMUEL ZORBA AND 9

No. 362—American Old Style 24 pt.

RUBAN ELIEZER

No. 363—Atlanta 8 pt.

✦ WERE PRINTERS IN 1489 IN ✦

No. 364—Atlanta 10 pt.

✦ THE CITY OF LISBON ✦

No. 365—Atlanta 12 pt.

JOHN SNELL WAS

No. 366—Atlanta 18 pt.

THE FIRST ✦

No. 367—Atlanta 24 pt.

KNOWN ✦

No. 368—Atlanta 36 pt.

GOOD I

No. 369—Antique Shaded 8 pt.

PRINTER IN STOCKHOLM, CAPITAL 2
City In Sweden. Typographer Also, 1483.

No. 370—Antique Shaded 10 pt.

NICOLAUS SPINDELAER WAS !
Printer In Barcelona, Spain, 1475.

No. 371—Antique Shaded 12 pt.

CHRISTOPHER PLANTIN, 3
King of Printers, Made His 4

No. 372—Antique Shaded 14 pt.

MARK IN ANTWERP, 5
Bel., 1514-1589. William

No. 373—Antique Shaded 18 pt.

BULMER WAS A 6
Well-known Printer

No. 374—Antique Shaded 24 pt.

IN LONDON, 7
Eng. 1757-1830

No. 375—Antique Shaded 30 pt.

A CREATOR
of Note, John
Baskerville ?

No. 376—Antique Shaded 36 pt.

WAS NOT
Only noted



No. 377—Antique Shaded

42 pt.

FOR HIS
Printing!

No. 378—Antique Shaded

48 pt.

WHEW
big type

No. 379—Antique Shaded

60 pt.

GETS
larger

No. 380—Athenian Extended

6 pt.

JOHN BASKERVILLE WAS ALSO 1
A TYPE FOUNDER. HE LIVED
In Birmingham, Born 1692-1766.

No. 381—Athenian Extended

8 pt.

CLAUDE GARAMOND, PARIS,
IS FAMOUS AS THE 2
Father of Letter-founders

No. 382—Athenian Extended

10 pt.

HE DIED IN 1561 A. D.
MR. J. RIVINGTON
Of New York, King's

No. 383—Athenian Extended

12 pt.

PRINTER, LIVED
ON UNTIL 1802.
Francois Didot, 7

No. 384—Athenian Extended

18 pt.

A SYNDIC OF
RENOWN ?
A Bookseller

No. 385—Cushing Antique

8 pt.

WAS BORN IN 1713. HE WAS THE FIRST OF AN
Honorable Line Of Type-Founders And Type-Setters, 2

No. 386—Cushing Antique

10 pt.

PUBLISHERS AND PAPER-MAKERS, 3
Printers Of Many Important Documents. 4

No. 387—Cushing Antique

12 pt.

LOUIS ELZEVIR, OF LEYDEN, \$5
Was The Founder Of An Illustrious 6

No. 388—Cushing Antique

14 pt.

FAMILY OF SCHOLARS AND
Printers. Born In 1540 -- 1617.

No. 389—Cushing Antique

18 pt.

HENRY STEPHENS, OF
Paris, First of a Family 7

No. 390—Cushing Antique

24 pt.

OF A-1 PRINTERS,
The Scholarly Type!

No. 391—Cushing Antique

30 pt.

COMMENCED ?
Printing in 1502;

No. 392—Cushing Antique

36 pt.

LIVED FROM
1460 'til 1520.

No. 393—Cushing Antique

42 pt.

HEAR YE!!
If the reader

No. 394—Cushing Antique

48 pt.

AFTER 2
Digesting

No. 395—Cushing Antique

60 pt.

DATES
and data



No. 396—Cushing Antique

72 pt.

THAT
lead to

No. 397—Romanesque

36 pt.

And PRECEDE
This Outburst, Be

No. 398—Dado

12 pt.

HE PRINTER, STUDENT, ARTIST, OR
Whatnot, Wishes More Of The Same Diet, †

No. 399—Dado

16 pt.

WE WILL BE MORE THAN GLAD
To Tell Him Where He Can Get It. †

No. 400—Dado

24 pt.

WE ARE NOT REALLY
Trying to be Exactly Funny

No. 401—Caxtonian

8 pt.

ABOUT THESE OLD MASTERS, BUT
You See We Get So Blankety-Blank!!!

No. 402—Caxtonian (caps only)

10 pt.

FED UP ON MONOTONOUS 123

No. 403—Chaucer

18 pt.

Reading Of Old Books That

No. 404—Campanile

10 pt.

WE ARE PROMPTED TO MAKE A WISECRACK HERE 4
And There, Pull A Boner, Or Crack A Joke Now And Then 5



No. 405—Campanile 12 pt.
JUST TO REMOVE THE FROWN THAT SEEMS
 × To Gling So Persistently On The Brow Of Those ×

No. 406—Campanile 24 pt.
 † **HIGH-BROW FELLOWS** †
 † Who Like To Quote Dates †

No. 407—Cabalistic 18 pt.
AND NAMES, BUT WHO,

No. 407A—Cabalistic 24 pt.
IF EVER GIVEN 

No. 408—Eclipse 12 pt.
ANY CLASSY 23
Advertisement To

No. 409—Eclipse 24 pt.
LAYOUT
 **design,**

No. 410—Cheque (no K) 24 pt.
PREPARE !

No. 411—Cheque 36 pt.
OR SET-

No. 412—French Old Style (with small caps) 7 pt.
 UP IN TYPE, WOULD NOT KNOW WHERE TO BEGIN. 12
 WE LOVE THESE GUYS, AND THE WHOLE INDUSTRY
 Could Not Well Do Without Them. Nevertheless, There Are

No. 413—French Old Style (caps only & figs.; no cap T's) 14 pt.
MANY OCCASIONS WHEN 34

No. 414—French Old Style (no fig. 1) 16 pt.
THEY GET INTO OUR 56
 Curly, Wavy & Thinning Hair

No. 415—French Old Style 20 pt.
AND BURN US UP!!
 They Probably Sizzle 7

No. 416—French Old Style 30 pt.
OVER & FEEL
 The Same Way

No. 417—French Old Style 36 pt.
ABOUT US!
 fellows who

No. 418—French Old Style (no cap G, K, Q, X) 48 pt.
SIMPLY
Cannot 8

No. 419—Royal Script 18 pt.
Remember Dates and Names \$45

No. 420—Facade 36 pt.
ONLY KNOW HOW TO HANDLE
 Type. There Is Plenty Of Room

No. 421—Gothic Ornate (no cap M) 12 pt.
**FOR ALL OF US, SEZ WE. SO FAR SO
Good! But Not A Thing Accomplished 9**

No. 422—Gothic Ornate 24 pt.
**SO HERE WE GO AGAIN
Mr. John Baptist Bodoni**

No. 423—Quaint Gothic 10 pt.
AS A YOUNG BOY LEARNED THE 1

No. 424—Quaint Gothic 12 pt.
PRINTING TRADE IN HIS 23

No. 425—Quaint Gothic 18 pt.
FATHER'S PLANT. 4

No. 426—Quaint Gothic 24 pt.
QUICKLY GOT 5

No. 427—Quaint Gothic 36 pt.
THE DRIFT

No. 428—Quaint Gothic 48 pt.
SMARTY

No. 429—Horizontal 18 pt.
**WHEN 18 YEARS OLD !
He Entered the Printing**

No. 430—Horizontal 24 pt.
**HOUSE IN ROME
Maintained by 6**

No. 431—Horizontal 36 pt.
**The ROMAN
Catholic 67**

No. 432—Kitcat 10 pt.
**CHURCH HE LEARNED A NUMBER OF 12
Languages There In Printing Of Religious Books.**

No. 433—Kitcat 12 pt.
**INTENT ON MAKING PRINTING 3
Artistic And Beautiful, Bodoni Became**

No. 434—Kitcat 18 pt.
**EXPERT MATRIX MAKER
And Was Responsible For 4**

No. 435—Kitcat 24 pt.
**INTRODUCING THE
Modern Roman Faces**

No. 436—Kitcat 48 pt.
**IMPROVE!
Illegibility 5**

No. 437—Lightface Extended 24 pt.
**IN HIS DAY
Type founders**

No. 438—Lightface Extended (no figs. 3 or 8) (caps only) 30 pt.
FAULTY

No. 439—Old Style Condensed No. 3 (no cap X) 12 pt.
**OF MAKING BEAUTIFUL BUT HARD-TO-READ TYPES AND 6
Due to their exclusive use became monotonous to the eye, same as**

No. 439A—Old Style Condensed No. 3 30 pt.
**IF YOU HAD HAM-AN'-EGGS FOR
Your Breakfast, Lunch And Supper!**



No. 440A—Old Style Condensed No. 2 18 pt.

OR IF EVERY MISS AND MISSUS WORE
The Same Style Hats, Dresses & Shoes

No. 440B—Old Style Condensed No. 2 36 pt.

ALL OF THE TIME! DON'T
Ever Dare To Suggest It!

No. 440—Old Style Condensed No. 2 60 pt.

DETERMINED!
In His Quest For

No. 441—Italic Ornate 18 pt.

BEAUTEFUL PRINTING
And Good, Legible Typography

No. 442—Italic Ornate 24 pt.

HE WON UNDYING
Fame & Glory When He

No. 443—Old Style Circular 12 pt.

SUCCEEDED IN ESTABLISHING
A New Phase In the History of Printing

No. 444—Old Style Circular 18 pt.

Of Such Perfection That Even



No. 445—DeWitt 36 pt.

STEVENS?
To this day!

No. 446—Harper 24 pt.

AND ALL THE REST
Copy his Original Styles!

No. 447—Old Style Shaded No. 2 10 pt.

ALL GREAT PRINTERS 12
Masters of the Printing Trade

No. 448—Old Style Shaded No. 2 12 pt.

HAVE BEEN ARTISTS!
In The Use Of Printers' 3

No. 449—Old Style Shaded No. 2 18 pt.

INDISPENSABLE 4
Varied & Decorative

No. 450—Old Style Shaded No. 2 24 pt.

ORNAMENTS 5
And Borders. 6

No. 451A—Lincoln 12 pt.

THE CLEVER STUDENT SHOULD 78

No. 451B—Lincoln 18 pt.

NOT BE LURED TO THE \$9

No. 451—Lincoln 24 pt.

GROTESQUE OR THE

No. 452—Lincoln 36 pt.

EXTREMES! 23

No. 453—Tilton 36 pt.

THE SIMPLE

No. 454—Napoleon Shaded 24 pt.

**ORNAMENTS TODAY ARE
Considered As The Best?**

No. 455—Mansfield 12 pt.

ALTHOUGH THERE ARE SOME

No. 456—Mansfield 18 pt.

INSTANCES WHERE 4

No. 457—Mansfield 24 pt.

EXTRA-FANCY 5

No. 458—Othello 18 pt.

**ONES WILL HIT THE SPOT! 6
Yes sir, some of 'em are real**

No. 459—Othello (no cap B) 36 pt.

**HUMDINGERS! 7
Some not so hot?**

No. 460—Parsee 18 pt.

**ORNAMENTATION WILL 8
Add New Life To An Otherwise**

No. 461—Parsee 24 pt.

**UNINTERESTING AD,
And Is A "Must" In All**

No. 462—Parsee 36 pt.

**AUTHENTIC 9
Period Printing. 1**

No. 463A—Quaint Open 8 pt.

△ ORNAMENTS AND BORDERS ARE AN △

No. 463B—Quaint Open 10 pt.

ASSET TO THE PRINTED PAGE 2

No. 463C—Quaint Open 12 pt.

BUT ONE SHOULD ALWAYS

No. 463—Quaint Open 18 pt.

BEAR THIS IN MIND 3

No. 463D—Quaint Open 24 pt.

AND △ REMEMBER △

No. 463E—Quaint Open 36 pt.

THIS ONE 4

No. 463F—Quaint Open (no fig. 1) 48 pt.

WARNING

No. 464—Raphael 18 pt.

**THAT OVERDECORATION 5
Is A Typographical Sin That**

No. 465—Raphael 24 pt.

**WOULD MAKE THE
Old-Timers & Master**



No. 466—Raphael 36 pt.

PRINTERS SO
Uncomfortable

No. 467—Relievo No. 2 18 pt.

TYPOGRAPHY STYLES

No. 468—Relievo No. 2 24 pt.

ARE FOREVER

No. 469—Relievo No. 2 36 pt.

ALWAYS!

No. 470—Lightface Runic 14 pt.

CHANGING, AND YET THE \$12
Fundamentally Correct Style Is

No. 471—Lightface Runic 30 pt.

AT ALL TIMES 3
In Good Form. For

No. 472—Lightface Runic 36 pt.

THE PAST 4
Few Years We

No. 473—Tocsin No. 12 (caps and small caps) 12 pt.

HAVE BEEN PASSING 56
THROUGH A STAGE WHICH

No. 474—Tocsin No. 12 (caps and small caps) 18 pt.

IN LATER YEARS 7
WITHOUT ANY DOUBTS

No. 475—Tocsin No. 12 (caps and small caps) 24 pt.

ABSOLUTELY ?
WILL BE KNOWN!

No. 476—Lillian Russell 12 pt.

AS THE JAZZ AGE IN 8

No. 477—Roman Shaded (caps and small caps) 12 pt.

TYPOGRAPHY. IT IS 9
VERY GOOD ADVERTISING

No. 478—Roman Shaded (caps and small caps) 18 pt.

TYPOGRAPHY 23
FOR A DAY, BUT IT

No. 479—Grotesque 24 pt.

WILL NOT LIVE DOWN
Through The Ages. It Is

No. 480—Webster 10 pt.

NOT FUNDAMENTALLY CORRECT. IN
A Short Time Jazz Typography Will Go The

No. 481—Webster 12 pt.

WAY OF BUSTLES AND MUTTON
Sleeves, while those Advertisements

No. 482—Webster (no cap B) 18 pt.

COMPOSED IN THE 45
Traditional Formal, Dignified

No. 483—Webster (no cap G) (no 5) 24 pt.

MANNER WILL 16
Of Course, Always?

No. 484—Webster

36 pt.

& FOREVER
be considered

No. 485—Henrietta Shaded

24 pt.

GOOD FORM. LIKE THE
Peg-topped Trousers and the

No. 486—Mary Anne Fancy (caps and figs. only)

18 pt.

BELL-BOTTOM'D

No. 487—Mary Anne Fancy (caps and figs. only)

24 pt.

TROUSERS &

No. 488—Mortimer Light (caps and small caps)

18 pt.

NEW & NIFTY VARI-COLORED HAT
Bands, jazz typography \$8

No. 489—Nicholas Cochin

18 pt.

SERVES A DEFINITE 12
Purpose For A Certain Period of

No. 490—Fulton

18 pt.

TIME, BUT WHEN 34
That Day Is Done We 5

No. 491—Fulton

24 pt.

SHALL AGAIN
Settle Down To 6

No. 492—Fulton

36 pt.

AMERICAN
way, U.S.A. 7

No. 493—Keystone

12 pt.

HONEST-TO-GOODNESS 89
Yet Super-Duper Typography.

No. 494—Keystone (Large font)

18 pt.

AND THEN, A FEW
Years hence, we shall

No. 495—Keystone

20 pt.

AGAIN ENTER \$23
Upon Another Period

No. 496—Keystone

24 pt.

OF SHORT-4
Lived Trends

No. 497—Keystone

30 pt.

SWAGGER?
Style Only To

No. 498—Keystone

36 pt.

RETURN 1
To Normal.

No. 499—Keystone

40 pt.

DID YOU
All know



No. 500—Rimmed Gothic 20 pt.

**JUST HOW PRINTING WAS
Started in the U.S.A...**

No. 501—Lyric 12 pt.

**THE TOWN OF CAMBRIDGE, 12
Massachusetts, is entitled to ***

No. 502—Lyric 18 pt.

**THE DISTINCTION OF 3
having the first printing**

No. 503—Lyric 24 pt.

**PRESS IN NORTH
America, which !4**

No. 504—Jenny Lind 18 pt.

WAS UNDER THE !56

No. 505—Jenny Lind 24 pt.

CHARGE OF MR. 7

No. 506—Jenny Lind 36 pt.

STEPHEN 89

No. 507—Du Barry 18 pt.

*DAYE! FOR THIS PRESS
the colony was mainly & 12*

No. 508—Du Barry 24 pt.

*THOROUGHLY TOO!
indebted to the good 3*

No. 509—Louis XIV 24 pt.

REV. JESSE GLOVER 4

No. 510—Louis XIV 36 pt.

A SELF-MADE ?5

No. 511—Louis XIV 48 pt.

DEFINITE ! 6

No. 512—Myrle 12 pt.

NONCONFORMIST MINISTER ALSO \$ 78

No. 513—Myrle 18 pt.

POSSESSED OF FORTUNE ? 9

No. 514—Myrle 24 pt.

& CONSIDERABLE ! 12

No. 515—Irene 12 pt.

ESTATE WHO 1

No. 516—Irene 18 pt.

SHIPPED 1

No. 517—Curved Gothic 18 pt.

**FROM ENGLAND TO SETTLE 2
among his friends, old and new**

No. 518—Curved Gothic 24 pt.

**IN MASSACHUSETTS. 3
Some nice gentlemen ?**

No. 519—Curved Gothic 36 pt.

OF AMSTERDAM 4
also "gave toward

No. 520—Blackcap 8 pt.
FURNISHING OF A PRINTING-PRESS 7 56

No. 521—Blackcap 12 pt.
WITH LETTERS, FORTY-NINE 7

No. 522—Blackcap 18 pt.
POUNDS AND STILL 89

No. 523—Basic 12 pt.
SOMETHING MORE." THIS !?
was about 1638. The first book

No. 524—Basic 18 pt.
ISSUED THEN WAS 2
Bay-Psalm Book, in &

No. 525—Steel Plate Gothic 12 pt.
PRINT, THE YEAR 1640.

No. 526—Steel Plate Gothic 18 pt.
THE FIRST BOOK 3

No. 527—Steel Plate Gothic 24 pt.
ISSUED IN THE 1

No. 528—French Clarendon Ex. Cond. 24 pt.
SETTLERS' GROUP WAS BY MR. WM. 123
Bradford, printed in 1685, near Philadelphia.

No. 529—Lovelace 24 pt.

BRADFORD FROM 2
England by Wm Penn

No. 530—Banquet (no figs. 1, 4, and 9) 20 pt.

FOR CLEVER "MIXING"
You May Combine The Use

No. 530A—Banquet 28 pt.

OF These 3 SIZES, &
ALL OF THESE
Were Purposely

No. 531—Banquet 36 pt.

CAST FOR USE
TOGETHER

No. 532—Copperplate 12 pt.

TAKEN FROM THE 12

No. 533—Copperplate 18 pt.

LIBRARY OF 34

No. 534—Copperplate 24 pt.

CONGRESS!

No. 535—John Brown 10 pt.

OUT OF "THE PENNSYLVANIA



No. 536—Crusader 18 pt.
MERCURY AND 56
THE UNIVERSAL 7

No. 537—Crusader (no cap U) 24 pt.
ADVERTISER"
OF APRIL 1775,

No. 538—Crusader 30 pt.
NO.1, IS THE
FOLLOWI'G

No. 539A—Latin 30 pt.
COPY IN COL. 1:
The Printers Beg

No. 539—Latin 36 pt.
LEAVE TO 12
Acquaint their!

No. 540—Fulton Italic 18 pt.
SUBSCRIBERS & THE 3
Public, that the Types with

No. 541—Fulton Italic 24 pt.
WHICH THIS 45
Paper is printed are

No. 542—Ronde 12 pt.
OF AMERICAN MANUFACTURE
AND SHOULDER BE \$67
By This Means Fail Of Living Such Entire

No. 543—Ronde 18 pt.
SATISFACTION TO
WHICH ALL EYES & S
Accurate Eye, They Hope Every

No. 544—Ronde 24 pt.
PATRIOTIC AD-
VOCATION WOULD
BE MADE IN ITS FAVOUR, &

No. 545—Ronde 30 pt.
WHICH AN 90!
ADVANTAGE \$
To Introduce So Val-

No. 546—Ronde 36 pt.
WHICH AN
ARE INTO 1
These Colonies, will



No. 547—Ronde

48 pt.

M O O O 23

W I T H I N

Indulgent coun-

No. 548—Cruikshank (caps and small caps)

36 pt.

TENANCE FR'M

No. 549—Giant Mem

24 pt.

Every Aover Of His 45

No. 550—Giant Mem

36 pt.

Country... Me 67

No. 551—Spread (no cap U)

36 pt.

ARE ✻

No. 552—Note Italic (caps and small caps)

18 pt.

*SENSIBLE, THAT IN POINT
OF ELEGANCE, THEY ?
Are Somewhat Inferior To*

No. 553—Mansard

24 pt.

**THOSE IMPORT'D
From England, but**

No. 554—Map Shade (no T)

8 pt.

WE FLATTER OURSELVES ▯

No. 555—Map Shade

10 pt.

THAT THE RUSTIC 12

No. 556—Map Shade

12 pt.

MANUFACTURES 3

No. 557—Trinal

12 pt.

OF AMERICA WILL ☉

No. 558—Trinal

20 pt.

PROVE MORE !

No. 559—Trinal Fancy

18 pt.

GRATEFUL TO 4

No. 559A—Trinal Fancy

24 pt.

TH' PATRIOT

No. 559B—Trinal Fancy

30 pt.

EYE; THAN

No. 559C—Trinal Fancy

42 pt.

THE 5

No. 560—Hong Kong Bold

12 pt.

MORE FINISHED 4678

No. 561—Hong Kong Bold

18 pt.

PRODUCTIONS !

No. 562—Hong Kong Bold (no cap V)

30 pt.

OF EUROPE

No. 563—Kong Oblique (caps only)

8 pt.

ESPECIALLY WHEN WE 2345.

No. 564—Kong Oblique (caps only)

10 pt.

CONSIDER THAT WHILST

No. 565—Kong Oblique (caps only)

12 pt.

YOU TOLERATE THE



No. 566—Double Scored Gothic 36 pt.

UNPOLISHED FIGURE OF

No. 567—Double Scored Gothic 42 pt.

THE 1ST ATTEM'T,

No. 568—Litho 18 pt.

THE WORK WILL BE
Growing To Perfection By The

No. 569—Vassar Shaded 18 pt.

EXPERIENCE OF
The Ingenious Artist, who

No. 570—Vassar Shaded (no l.c. a) 24 pt.

HAS FURNISHED
Us With THIS spe

No. 571—Vassar Shaded 36 pt.

CIMEN OF 3
His Skill, And

No. 572—Venus 14 pt.

WE HOPE THE PAPER WILL

No. 573—Venus 20 pt.

NOT PROVE LESS 3

No. 574—Venus 32 pt.

ACCEPTABLE

No. 575—Script Text 42 pt.

To our readers, for

No. 576—Chinese 9 pt.

GIYING HIM THIS ENCOURAGE-

No. 576A—Chinese 12 pt.

MENT."..MANY STUDENTS

No. 577—Halftone 18 pt.

BELIEVE THIS TO BE 4
The First Use Of Type 56

No. 578—Halftone 24 pt.

ACTUALLY MADE 7
In the United States.

No. 579—Alamo Shaded (no l.c. q) 12 pt.

WE SHOULD'A STOOD IN 89
Bed When the Chief Sauntered

No. 580—Alamo Shaded 18 pt.

OUT TO THE SHOP
And Handed Us The ?

No. 581—Sterling (caps and small caps) 12 pt.

PIECE OF COPY I JUST GOT
THROUGH RASSLIN WITH. JALK

No. 582—Sterling (caps and small caps) 18 pt.

ABOUT GETTING 8
BAD BREAKS! WHAT MADE

No. 583—Sterling (caps and small caps) 24 pt.

IT TOUGH WAS
THAT ALL QUOTED

No. 584—Ancient 12 pt.

COPY MUST ALWAYS
Be followed to the Letter,

No. 585—Tudor Black 48 pt.

**DARK &
Or Else a**

No. 586—Tudor Outline 48 pt.

**LIGHT!
And often**

No. 587—Deadwood Shaded 8 pt.
THERE WEREN'T THE NECESSARY 123

No. 588—Deadwood Shaded 10 pt.
LETTERS TO COMPLETE A LINE.

No. 589—Deadwood 24 pt.
SURE, I COULD 4

No. 590—Gothic Lined 10 pt.
HAVE PLAYED SICK - OR

No. 591—Gothic Lined 12 pt.
GO ON DISTRIBUTION

No. 592—Gothic Lined 18 pt.
BUT, ONE IS AS

No. 593—Gothic Lined 24 pt.
BAD AS THE !

No. 594—Marathon (light and heavy caps) 12 pt.
*OTHER! SO LIVE AND LEARN. AT
Least We All Know That This Is 56
POSITIVELY THE LAST APPEARANCE*

No. 595—Guldee 6 pt.
**OF QUOTED MATTER+WE'VE LEARNED
Our Lesson And Here's Hopin' No One Else ♦78**

No. 596—Guldee 10 pt.
**WILL EVER TRY TO QUOTE 90
* Something That He Hasn't The * ♦**

No. 597—Guldee 12 pt.
**NECESSARY LETTERS 2
To Quote With. Then Again that**

No. 598—Guldee 18 pt.
**THING OF HAVING
To Follow Copy Isn't ***

No. 599—Lithographic Black 18 pt.
**HALF AS MUCH FUN
As Settin' What Comes**

No. 600—Lithographic Black 24 pt.
**TO MIND INTO
Type That You ?**

No. 601—Knobby 18 pt.
**HAVE PLENTY OF. SETTING
From No Copy At All Gives A**

No. 602—Knobby 24 pt.
**FELLER SOME OF THE
Grandest feelings you 4**

No. 603—Knobby 36 pt.
**CAN IMAGINE 5
And Yet, Almost!**



No. 604—Woodward 8 pt.
AT THE SAME TIME, IT GIVES YOU GOOSE
Pimples To Have To Handle Some Of This 67

No. 605—Woodward (no cap G) 10 pt.
OLD TYPE. BUT ALL IN ALL WE 8
Are getting no amount of fun out of

No. 606—Woodward 12 pt.
THE TASK. AFTER SETTING 9
Some Rotten Old Faces All Of A

No. 607—Elite 12 pt.
A SUDDEN WE WILL STUMBLE UPON A
Something Really Nice So This Hill And 12

No. 608—Elite 18 pt.
DALE BUSINESS OF BEING 3
Down In the Dumps then Again

No. 609—Elite 24 pt.
A UP IN THE CLOUDS A
Makes A Compositor's Life

No. 610—Boreas 12 pt.
WORTHWHILE, AND WHILE

No. 611—Boreas 18 pt.
WE'RE ON THE 4

No. 612—Boreas 24 pt.
SUBJECT WE
WONDROUS?

No. 613—Arbor 18 pt.
COMPS OFTEN 3
Wonder if a certain

No. 614—Arbor 24 pt.
TYPE FACE
Does affect 6

No. 615—Arbor 36 pt.
MAYBE?
Perhaps!

No. 616—Memorial 24 pt.
THE LAYMAN READER
Almost As Much As It Does 7

No. 617—Memorial 30 pt.
AFFECT THOSE 8
Who set up the type.

No. 618—Memorial 36 pt.
BUT, THERE 9
Again, It Is More

No. 619—Franklin Shaded (caps and small caps) 18 pt.
THAN LIKELY THAT
THE LAYMAN DOESN'T 11

No. 620—Franklin Shaded (caps and small caps) 24 pt.

QUITE REALIZE!
EXACTLY WHAT ???

No. 621—Chapel Text 24 pt.

Is Making Him Sick & Upset,

No. 622—Chapel Text 30 pt.

While With Us Fellows

No. 623—School Text 36 pt.

Of course it's no

No. 624—Card Text 24 pt.

Question But What It Is Those Horrible-Looking Faces.

No. 625—Chased Black 18 pt.

Actually Some of them

No. 626—Chased Black 30 pt.

Are So Bad 12

No. 627—Unique 30 pt.

AND CORNY THAT \$34
They Sneak In And Foil Our

No. 628—Katherine Ornate (no cap L) 48 pt.

HAPPY DREAMS
Beautiful Faces & Figures,

No. 629—Italic Ornate 30 pt.

THE NATURE!
Of Our Business Is

No. 630—Copperplate Text (no cap L) 12 pt.

THAT OF ADVERTISING 1
Typography, (Exclusively!) The

No. 631—Copperplate Text 20 pt.

OLD FASHION
Type Department 34

No. 632—Copperplate Text 30 pt.

OLD TIME
Is, with us, but a

No. 633—Title Black 12 pt.

Side Line So To Speak. It 56

No. 634—Title Black 18 pt.

Was Started As A 78

No. 635—Title Black 24 pt.

Whim and Later

No. 636—Title Text 24 pt.

Or as an Interesting Hobby

No. 637—Texton Black 24 pt.

By Junior, At The 2

No. 638—Condensed Black Shaded 10 pt.

Suggestion Of Senior, And Has Now Developed

No. 639—Condensed Black Shaded 18 pt.

Into a Real Necessity. There Are

No. 640—Condensed Black Shaded 24 pt.

People Who Don't Seem To



No. 641—Boston Black (no l. c. p) 36 pt.

Pursue These

No. 642—Blaine Shaded 42 pt.

FACTS,
That our

No. 643—Garfield 12 pt.

OWN U. S. A. HAS GROWN
Old Enough To Have Some 1

No. 644—Garfield 18 pt.

PRETTY SOUND 2
Traditions... In 34

No. 645—Garfield 24 pt.

POLITICS & IN
Printing and in

No. 646—Antique Extra Condensed 24 pt.

STATESMANSHIP AND
a thousand other ways

No. 647—Gladiate (caps and small caps) 10 pt.

IN WHICH WE HAVE LED THE REST OF THE

No. 648—Gladiate (caps and small caps) 18 pt.

WORLD INCLUDING 34

No. 649—Tendril 18 pt.

MISSOURY & ARKANSAS
as well as other countries? !æ

No. 650A—Attic 8 pt.

RIGHT HERE SEEMS TO BE A VERY GOOD SPOT TO REITERATE
The Oft Repeated Statement That Apparently Nobody Believes 4

No. 650B—Attic 10 pt.

AND IF THEY DO BELIEVE IT THEY KEEP IT A SECRET
From Us, For Despite All The Warnings the same

No. 650C—Attic 12 pt.

FOLKS DON'T SEEM TO GIVE A TINKER'S DARN
They Jes Keep A Comin Back Fer More:

No. 650—Attic 18 pt.

AND WHILE WE DO NOT ADVOCATE
The Promiscuous Use of

No. 651—Attic 24 pt.

OLD-FASHIONED FACES *
As A Steady Diet

No. 651A—Attic 36 pt.

TOO MUCH OF ANY 1
Thing is apt

No. 652—American Condensed Shaded 24 pt.

2 BREED INDIGESTION OR
Cause Nasty Fallen Arches

No. 653—American Condensed Shaded 36 pt.

HOWEVER, NEVER-
theless comma \$17

No. 654—Ronaldson Condensed 6 pt.

THERE ARE TIMES IN VERY RARE CIRCUMSTANCES WHEN SUCH 8
Continued Use of Old-Fashioned Type is Fully Justified. Take, For 789

No. 655—Ronaldson Condensed 10 pt.

INSTANCE A FIRM, A STORE, OR ANY BUSINESS
Reaching the ripe Old Age of Let Us Say Eighty 87

No. 656—Ronaldson Condensed 12 pt.

OR NINETY OR A HUNDRED YEARS OF 5
Age, Such Concern is Entitled To Make Full

No. 657—Ronaldson Condensed (no cap U) 18 pt.

PAGE ADVERTISEMENTS OR 4
To Whatever Way They May care

No. 658—Ronaldson Condensed 24 pt.

TO USE OLD-FASHIONED
Type and Ornaments, Etc. 2

No. 659—Ronaldson Condensed 30 pt.

JOHNY-COME-LATE
Shouldn't Indulge 345

No. 660—Schivabacher 10 pt.

Except in Rare Circumstances or on Special 67

No. 661—Schivabacher 12 pt.

Occasions Where Copy Might Suggest

No. 662—Schivabacher 14 pt.

To Add a Bit of Spice, or a 89

No. 663—Schivabacher 22 pt.

Refreshing New Note!

No. 664—Schivabacher 30 pt.

In Spite of All 2

No. 665—Condensed German Title 30 pt.

Their Beauty of S

No. 666—German Ornamented 40 pt.

Old, Rugged-

No. 667—German Text 24 pt.

Antiquity. None of These

No. 668—Harlem Open 10 pt.

OLD FACES WILL 334
Ever Likely Supplant in 5

No. 669—Harlem Open 12 pt.

THE SMARTEST 67
Way The Smart And

No. 670—Harlem Open 18 pt.

SUPERIOR 89
Modern Faces..!

No. 671—Harlem Open 24 pt.

SO TO ALL
You who Are

No. 672—Harlem Shade 10 pt.

BEYOND THE REACH I
Of Our 'Type Shoppe' May

No. 673—Harlem Shade 12 pt.

WE SUGGEST YOU!
Leave the Selection of

No. 674—Harlem Shade 18 pt.

TYPE FACES
Largely up to us.

No. 675—Harlem Shade 24 pt.

WORRIED!
About Giving

No. 676—Harlem 10 pt.

US TOO MANY DETAILS
...Well, Leave It Up To Us!

No. 677—Harlem 12 pt.

WE FIX, BUT GOOD!
In Our Own Back Yard.

No. 678—Harlem 18 pt.

IN EARLIER 2
Showings, We 3



No. 679—Harlem 24 pt.

HUMANS!
On a purpose

No. 680—Magnolia Script 24 pt.

Avoided Displaying The 45

No. 681—Master Script 24 pt.

Complete Alphabets

No. 682—Master Script 36 pt.

But there Has B

No. 683—Pencraft 36 pt.

*Been Such Murmuring
And Howls & Gnashing*

No. 684—Stylus 24 pt.

And Clattering of Teeth

No. 685—Bewick (no cap M; no l.c. z) 18 pt.

**PEARLY, BROWN, DINGY,
Among Artists and Layout** 78

No. 686—Autograph 24 pt.

Males And Females

No. 687—Nottingham Script (no 8) 18 pt.

That, At Long Last, We've Broken Down I

No. 688—Nottingham Script 24 pt.

And Are Showing Them Off Here! I

No. 689—Nottingham Script 30 pt.

Previously We Set 'em up

No. 690—Parisian 24 pt.

= At So Much Per = When

No. 691—Gail 12 pt.

ASKED TO DO SO. SURE, 2

No. 692—Clare 24 pt.

THE BOYS & GALS

No. 693—Penman Script 18 pt.

Will Draw their Own Lines?

No. 694—Penman Script (no T) 30 pt.

Why should we worry,

No. 695—Idyl Script 18 pt.

We Never Expected To Make Any Big 2

No. 696—Round Face Script 18 pt.

Money from the Old-Fashion

No. 697—Penciling 20 pt.

**TYPE IDEA... WE HAD
Hoped Only To Inspire Most**

No. 698—Recherche 24 pt.

**FOLKS TO CREATE A \$45
Better Old-Fashioned Typography. 6**

No. 699—Gutenberg 12 pt.

**AND, STRANGE AS IT MAY SEEM,
Enthusiasm of Uses of Old-Fashioned Types**

No. 700—Gutenberg 24 pt.

**DOES DESCRIBE 7
No Such An Unheard Of**

No. 701—Egyptian Extended Bold (large font) 8 pt.

**EXTENT THAT SOME WEEKS 8
It seems everybody wants something**

No. 702—Egyptian Extended Bold (large font) 10 pt.

**SET IN THE OLD-STYLE 9
Manner . . . Then, Maybe The**

No. 703—Egyptian Extended Bold 12 pt.

**VERY NEXT WEEK 12
Scarcely Any Orders Come**

No. 704—Egyptian Extended Bold (large font) 18 pt.

**IN AT ALL. WE'VE
Never Been Able To**

No. 705—Egyptian Extended Bold (no l.c. g or i) 24 pt.

**FIND THE 35
Because. Some**

No. 706—Egyptian Extend Bold 48 pt.

TIMES,

No. 707—Condensed Concave 12 pt.

THE CLAMOR IS IN THE LIGHT OF \$67

No. 708—Condensed Concave 18 pt.

THE MOON AND SOMETIMES 89

No. 709—Condensed Concave 24 pt.

THE DARK OF THE MOON!

No. 710—Condensed Concave 30 pt.

SOMETIMES IN SPRING

No. 711—Hogarth 36 pt.

**ALSO IN FALL.
But always, of 3**

No. 712—Esthetic 36 pt.

COURSE, THERE IS

No. 713—Albino 36 pt.

A LAST-MINUTE

No. 714—Lithotint 18 pt.

**RUSH, HAUNTING US!
And That's Around 45**

No. 715—Lithotint 24 pt.

**THE HOLY DAYS
At Christmastime.**

No. 716—Lithotint 36 pt.

**RUSH JOB!!
Aw, Nuts... 6**

No. 717—Illyrian 18 pt.

**IT'S QUITE A HABIT, NO?
For mechanical reasons, these Antique**

No. 718—Samoa 18 pt.

**EXOTIC FACES LIKE 7
Hepsi-Gla Hits The Spot!**

No. 719—Samoa 24 pt.

**ARE NORMALLY
Available Only In**



No. 720—Florentine Old Style (no q) 8 pt.
THE FORM OF REPRODUCTION PROOFS, DESPITE
Our Large Investment And The Many Technical 39

No. 721—Florentine Old Style 10 pt.
DIFFICULTIES INVOLVED, THESE ANTIQUE
And Exotic Types Are Offered For Your 12

No. 722—Florentine Old Style 18 pt.
USE AT THE STANDARD
Typography Charges. 34

No. 723—Florentine Old Style 24 pt.
HOWEVER, ON ALL
Small Orders For 5

No. 724—Florentine Old Style 36 pt.
ANTIQUÉ OR
Exotic Type 67

No. 725—Georgian 24 pt.
OF 20 CHARACTERS
Or Less, With Repros

No. 726—Georgian (no fig. 1) 36 pt.
THERE IS A 8
Minimum Of \$

No. 727—Georgian 48 pt.
CHARGE! 9
For Service
Rendered...

No. 728—Skjald 10 pt.
AND WE'D 'PROVE IT WITH PROOFS'.
Gotta Dig up a Good Finale now, so here goes:

No. 729—Skjald 12 pt.
LIKE A BEACON IN A FOG,
After A Long, Tiresome Voyage,

No. 730—Skjald 18 pt.
WE CAN NOW 23
Barely See The End

No. 731—Skjald 24 pt.
OF OUR TASK
of Setting Up 45

No. 732—Skjald (bad l.c. y's) 36 pt.
THIS OLD
Fashioned 6

No. 733—Skjald (no l.c. p)

48 pt.

TYPE² 7
book. And

No. 734—Giraffe Extended

6 pt.

AS WE DRAW NEARER AND NEARER 8

No. 735—Giraffe Extended

8 pt.

TO THE END OUR THOUGHTS 9

No. 736—Giraffe Extended

12 pt.

ARE MINGLED WITH 2

No. 737—Electa

12 pt.

GLADNESS AND SADNESS OF 3
About Equal Proportions. Glad

No. 738—Italian Gothic

22 pt.

WE ARE, INDEED, THAT 4
The Book Has Definitely 56

No. 739—Erebus

24 pt.

TAKEN ON A DECIDED

No. 740—Erebus (no cap A)

36 pt.

CONCLUSION!

No. 741—Erebus

48 pt.

WHICH IS 7

No. 742—Erebus

60 pt.

ALWAYS 8

No. 743—Hades

60 pt.

ALWAYS 8

No. 744—Geometric Gothic

12 pt.

A SOURCE OF SATISFACTION 8
Toward The Completion Of An 12

No. 745—Geometric Gothic

18 pt.

ARDOUS TASK, AND 3
Especially when a volume

No. 746—Geometric Gothic

24 pt.

IS SO DARNED 4
Complicated as this

No. 747—Geometric Gothic

36 pt.

BOOK HAS 5
Been. At all 6
Seasons And

No. 748—Nymphic

18 pt.

TIMES, WHILE IN 7
The Making Of a Book,



No. 748A—Nymphic Mortised Initials (for use with 18 pt.) 30 pt.

✦ NORMA & LYDIA ✦

No. 749—Nymphic 24 pt.

AND ALL OF US
Are Held in Great ✦

No. 749A—Nymphic Mortised Initials (for use with 24 pt.) 36 pt.

✦✦ SUSPENSE ✦✦

No. 750—Nymphic 30 pt.

THAT SOME
Thing may hold

No. 750A—Nymphic Mortised Initials (for use with 30 pt.) 48 pt.

It FROM The

No. 751—Louise 18 pt.

PRESS... BUT AS A 89
Compositor Gets Nearer the

No. 752—Ringlet (no cap P) 24 pt.

TAIL-END OF THE
Book his heart will

No. 753—Ringlet

36 pt.

BEAT WITH
Joy. Sad, Moo,
Sometimes 2

No. 754—Colgate

10 pt.

WE ARE THAT SOON THERE WILL BE NO MORE NEW-
Old-Fashioned Types To Experiment With...The Heart Of

No. 755—Colgate

12 pt.

ANY REAL PRINTER SWELLS WITH PRIDE &
& When Ever So Often He Invents, Or At Least &

No. 756—Colgate

18 pt.

HE THINKS HE INVENTS, SOME
•New Way To Use A Certain New•4

No. 757—Colgate

24 pt.

OR OLD TYPE FACE. WHAT
A Pity One Doesn't Always 5

No. 758—Colgate

30 pt.

HAVE A LOT OF OLD
Or New Type Faces To «

No. 759—Colgate

36 pt.

JUGGLE AROUND!
When And If A Guy

No. 760—Lacrosse 12 pt.
SO DESIRED TO EXPLORE HIS 6
Mental Capacity In The Creation of

No. 761—Lacrosse 18 pt.
NEW-FANGLED IDEAS. 7
So, In The Language Of The

No. 762—Lacrosse 24 pt.
COMENTATORS 5
& such, of the movie

No. 763—Lacrosse 36 pt.
TRAVELOGS..
We reluctantly

No. 764—Bank Note Roman (caps and small caps) 10 pt.
LEAVE THESE PAGES, BUT...
LIKE IN BASEBALL'S 7TH INNING

No. 765—Bank Note Roman (caps and small caps) 12 pt.
STRETCH, OR THE GONG
AT THE END OF A ROUND; 6

No. 766—Bank Note Roman (caps and small caps) 18 pt.
AN INTERMISSION
IN A PLAY OR OPERA,

No. 767—Jola (no Q, X, Y, Z) 8 pt.
MUCH IS LEFT WITH GREAT ANTICIPATION

No. 768—Jola 10 pt.
FOR OUR READERS AND FRIENDS 7

No. 769—Jola 12 pt.
AS TO HOW THE FINAL 89

No. 770—Old Style Condensed No. 8 (caps & figs. only) 10 pt.
INNING WILL BE PLAYED; WILL IT 123

No. 771—Dainty 8 pt.
GO TILL THE LAST ROUND? MAYBE IT'S 12
A Draw... Or Will One Of 'Em Take A Dive? 345

No. 772—Dainty 10 pt.
WILL THERE BE CURTAIN CALLS OR
Cat Calls... Shouts of Bravo! Viva! Encore!

No. 773—Dainty 12 pt.
LIKE THE UNFINISHED 67
Symphony With Its End Undone;

No. 774—Dainty 18 pt.
COMPARATIVELY 8
Speaking, this Type Book

No. 775—Dainty 24 pt.
MAY SERVE 9
As An Inspiration

No. 776—Dainty 36 pt.
TO SOME, 1
Enigmatic to

No. 777—Oxonian 10 pt.
OTHERS! SO WHAT? AFTER ALL 23
EACH & EVERYONE SURELY IS ENTITLED

No. 778—Oxonian 12 pt.
TO THEIR OWN CONCLUSIONS
AS TO WHAT WE'VE ACCOMPLISHED

No. 779—Oxonian 18 pt.
WITH THIS VOLUME 45
TO BE USED BY OTHERS AS

No. 780—La Belle 18 pt.
THEY SEE FIT, WE 6
Curiously Remain In 7



No. 781—La Belle 24 pt.

*THE HOPE AND
Fondest Desire In*

No. 782—La Belle 36 pt.

*WISHING!
you'll enjoy*

No. 783—Tendril No. 2 24 pt.

THE THRILL WE
All have experienced.

784—Stencil 36 pt.

SO ADIOS

785—Mortised Initials 24 pt.

A B C D E F

786—Mortised Initials 36 pt.

G H I J K

787—Ornamented Initials 42 pt.

L M N O P

788—Lane Initials 42 pt.

Q R S T U V W

789—Fancy Mortised Initials 48 pt.

A B C D

E F G H

I J K L

V Z S

790—Monograms—Series No. 1 48 pt.

A B C D

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791—Monograms—Series No. 2 36 pt.

R R G M A R

G M G Y Z

792—Monograms—Series No. 3 48 pt.

G M G Y Z

793—Leonard Initials

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EFGH
QPRST

794—Patriotic Initials (1 each)

72 pt.

M G

No. 795—Greco Adornado

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AGAIN! WE

No. 796—Hadriano

24 pt.

CONTINUE TO

No. 797—Goudy Ornate

24 pt.

EXHIBIT THE-

No. 798—Goudy Medieval

30 pt.

VARIOUS OLD
Fashioned type faces

No. 799—Flex

36 pt.

TREATING!
typographical -

No. 800—American Text

48 pt.

IDEAS FOR
people desiring

No. 801—Sabula

12 pt.

THAT WARM HOMEY FEELING IN \$

No. 802—Cosro Ornamented

18 pt.

THIS WIDE WORLD OF MODERN

No. 803—Gentry

10 pt.

CREATION AND DESIGN. TO OUR ?

No. 804—Rustic

12 pt.

OFFICE, COME TELEPHONE-

No. 805—Backhand Gothic Shaded

12 pt.

CALLS, TELEGRAMS, AND - !

No. 806—Ornamented No. 16

18 pt.

NUMEROUS LETTERS,

No. 807—French Clarendon Extended

24 pt.

FROM The
World over,

No. 808—Portia

36 pt.

SEEKING



No. 809—Hercules

30 pt.

SERFES ()
reproduction«

No. 810—Hercules

48 pt.

SRUFS
using a 2

No. 811—Publicity Gothic

8 pt.

VAST ASSORTMENT OF OLD FASHIONED
type faces, designed by master craftsmen

No. 812—Publicity Gothic

10 pt.

WHO SINCE THEIR CHILDHOOD
have made a life study of the art

No. 813—Publicity Gothic

12 pt.

of CREATING DISTINCTIVE
individual characteristics

No. 814—Publicity Gothic

14 pt.

TO EACH CHARACTER
of the alphabet, keep—

No. 815—Publicity Gothic

18 pt.

ING HARMONIOUS
perfectual design 3

No. 816—Publicity Gothic

24 pt.

THROUGHOUT
entire font of

No. 817—Publicity Gothic

30 pt.

TYPE. BUT
Buyers Of

No. 818—Publicity Gothic

36 pt.

PROOFS
for repro

No. 819—Publicity Gothic

48 pt.

▼ MUST ▼
realize

No. 820—Publicity Gothic

60 pt.

WE
are



No. 821—Publicity Gothic

72 pt.

AT 
YOUR

No. 822—Roycroft

12 pt.

**SERVICE PRIMARILY IN MODERN
advertising. The fact is, no job is ever**

No. 823—Roycroft

18 pt.

**TOO SMALL OR TOO
big for us to set! Give our**

No. 824—Roycroft

24 pt.

**TALENTED MEN
your problems. We**

No. 825—Roycroft

30 pt.

**ARE OPEN DAY
and Night. If your**

No. 826—Roycroft

36 pt.

**COPY NEEDS
that individual**

No. 827—Roycroft

42 pt.

**ARTISTIC
\$ touch that**

No. 828—Roycroft

48 pt.

**SOMANY
ads require**

No. 829—Roycroft

60 pt.

**to SELL
and sell!!**

No. 830—Roycroft

72 pt.

**COME
see us!-**



No. 831—Cleo

24 pt.

WE ARE SURE

No. 832—Aurora (Wood)

30 pt.

**YOU'LL
acquire,**

No. 833—Cosmopolitan

10 pt.

*THE "COME-BACK" HABIT. SOME OF
our friends are over forty years old! Why not give us*

No. 834—Cosmopolitan

12 pt.

*YOUR NEXT JOB AND BECOME
our friend for life! Murray Hill 6-4242*

No. 835—Cosmopolitan

18 pt.

*331 E. 38TH STREET
New York City. (U. S. A.)*

No. 836—Cosmopolitan

24 pt.

*LEST YOU FORGET
We are "typographers -*

No. 837—Cosmopolitan

30 pt.

*WHO PROVE
it with proofs". So,*



No. 838—Cosmopolitan

36 pt.

*WHY NOT
send the copy &*

No. 839—Wedding Plate

14 pt.

*LAYOUT (IF ANY) TO US WITHOUT
delay! We are saturated with miles and miles of emo*

No. 840—Wedding Plate

18 pt.

*OF MODERN TYPE THAT
are crying for action on this planet of ours.*

No. 841—Quincy Script

36 pt.

*WE HOPE YOU
won't mind if we too*

No. 842—Nanette Script

24 pt.

*OUR HORN SOME-
about our reputation of &*

No. 843—Columbian

18 pt.

*DELIVERING FINE
Reproduction Proofs to any part*

No. 844—Pencraft

12 pt.

*Of The UNITED STATES
and to All Parts of the Entire World.*

No. 845—Jennifer 18 pt.
BEFORE REPROOFS
are finished and permitted to leave our plant,

No. 846—Fancy Text 18 pt.
ALL PROOFS ARE CAREFULLY
scrutinized for imperfections by our keen eyed proof

No. 847—Gold Rush 24 pt.
READERS—

No. 848—P. T. Barnum 24 pt.
So That **OUR CLIENTS**
receive the most perfect

No. 849—P. T. Barnum 36 pt.
TYPE in the
shop. We must

No. 850—Hidalgo 30 pt.
NOT FORGET THE 12

No. 851—Bracelet 24 pt.
FACT THAT =

No. 852—Dandys 36 pt.
MANY OF =

No. 853—Marble Heart 42 pt.
OUR MOST 1

No. 854—Profil 24 pt.
BEAUTIFUL

No. 855—Old Bowery 30 pt.
TYPE DESIGNS
ARE VERY OLD

No. 856—Corinthian 14 pt.
NEVERTHELESS, WHEN

No. 857—Egyptian Shaded Extended 24 pt.
MAKING
selection

No. 858—Fargo 14 pt.
FROM THIS COLLECTION

No. 859—Lexington 24 pt.
OF UNIQUE,

No. 860—Thunderbird Extra Condensed 36 pt.
PHANTASMAGORICALLY

No. 861—Thunderbird Extra Condensed 48 pt.
DESIGNED TYPES



PHILLIPS' COLLECTION OF OLD-FASHIONED TYPE

No. 862—Southern Cross 18 pt.

ONE MUST BE PRUDENT.

No. 863—Tangier 36 pt.

MONODIS MAY

be created in

No. 864—Thunderbird 14 pt.

A NUMBER

No. 865—Trocadero 18 pt.

OF TECHNIQUES—

No. 866—Tuscan Graile 18 pt.

DEPENDENT UPON

No. 867—Tuscan Outline 24 pt.

THE SKILLS AND THE

No. 868—Howland Open 24 pt.

IMAGINATION OF THE
typographic creators!!

No. 869—Cincinnati 2/c Initials 24 pt.

CHRISTMAS

CHRISTMAS

No. 870—Arboret 24 pt.

ARBORET

No. 871—Circus 36 pt.

TRAPPEZ

No. 872—Lariat 36 pt.

WILL READERS...

reader, philosopher!

No. 873—Vaudeville 36 pt.

VAUDEVILLE

No. 874—Rustic 24 pt.

WILLOW WICKERS

No. 875—Echo 48 pt.

TRI-ARTS

No. 876—Pekin 18 pt.

WILL HANDLE YOUR WORK...
with utmost finesse and fidelity.

No. 877—Pacific 18 pt.

ALWAYS BE SPECIFIC WHEN
specifying any special spacing!







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